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ABSTRACT

This glossary was developed to provide the layman with a working vocabulary in the areas of film, television, lighting, and sound/slide presentations. Definitions are given for both technical terms and jargon words. (EMH)

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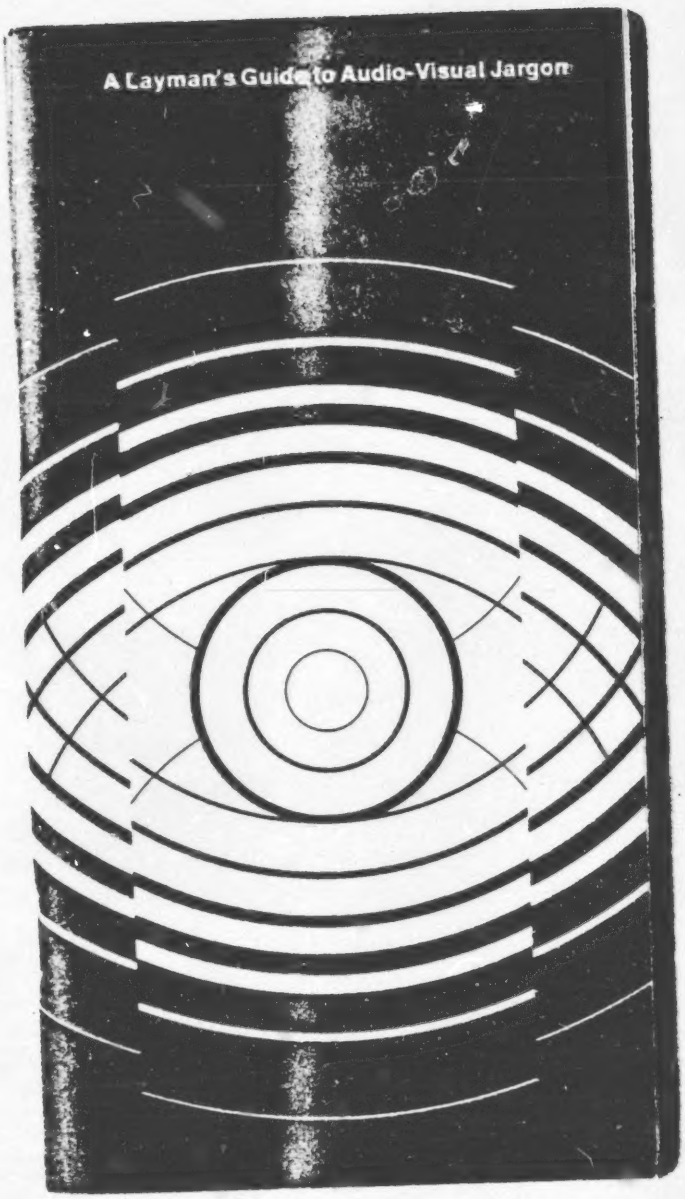

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A Layman's Guide to Audio-Visual Jargon

Few vocations have the spread and depth of jargon as that of the audio-visual divisions of media. While this glossary of terms is limited to film, television, and sound/slide presentations, it makes no pretense of completeness. It is intended, rather, to serve as a guide – a starting point – through the land of Broads, Bazookas, Butterflys, and Brutes.

Many of the definitions have become "standards" in the industry, while a few terms have been included for their delightful obscurity (see "Iron Man").

Because the same words sometimes have entirely different meanings in different media, we have divided this compilation into primary categories. Should you fail to find the definition you seek in the most obvious group, you might find clues in one of the others. Failing that, you are probably on your way to compiling a new glossary of audio-visual jargon.

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Film
Lighting
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Television

a **anamorphic lens** A lens designed to produce a wide screen image.
angle of view The angle formed when two lines are plotted from the center of a lens to the two distant corners of the negative.
aperture The lens opening that regulates the intensity of light reaching the film.
ASA Refers to American Standard speed which is a system used for rating the speed or sensitivity of film emulsions to light.
aspect ratio Refers to the ratio of width to height of a projected motion picture image, screen, or TV display.

b **base** The film base is the plastic material upon which the photographic emulsion is coated, or the foundation upon which magnetic particles are arranged on audio or video tape.
brightness range Variation of light intensities from maximum to minimum.
brilliance The degree of intensity of a color or colors.

c **color temperature** Color temperature refers to the color of a theoretically perfect source of radiant energy which emits light because of its very high temperature. The higher the temperature, the bluer the light; the lower the temperature, the redder the light.
crab Abbreviation for crab dolly, a small portable wheeled camera support.
cyan A blue-green (minus red) color.

d **definition** The ability of an emulsion to record fine detail, or the ability of a lens to reproduce fine detail. Also called resolving power or resolution.
depth of field The range of distance within which objects are in satisfactory sharp focus.
depth of focus The range through which the image plane (the emulsion of the film) can be moved backward and forward with respect to the camera lens. This term is often confused with depth of field and vice versa.

dolly Any of the various triangular wheeled supports for camera tripods or lighting stands.

e **exposure** The product of time and intensity of illumination acting upon photographic material.

f **f.p.s.** Frames per second or the number of pictures produced every second as the film passes in front of the camera aperture.

flat Denotes lack of contrast in a print or a negative.

focal length The distance between the center of a lens and the point at which the image of a distant object comes into focus.

foot-candle The intensity of light falling on one square foot of surface placed one foot away from a light source of one candlepower.

frame The individual picture on a strip of film.

f-stop A term denoting lens aperture.

g **gate** The part in the camera mechanism that holds the film while each frame is exposed.

gray scale A series of densities in definite steps from white to black.

h **halogen** Iodine, fluorine, chlorine, astatine, and bromine are known as halogens. A halogen combination forms the gas fill in a tungsten-halogen lamp.

hard A term used to describe excessive contrast in prints or negatives.

i **incandescent** Glowing with heat and emitting light such as the tungsten filament in an incandescent lamp.

k **kilowatt** One thousand watts. Abbreviated K or kW.

m **magenta** A reddish-blue (minus green) color.

p **perambulator** A wheeled, steerable platform which typically supports an extendable microphone boom.

perforations Regularly and accurately spaced holes punched throughout the length of motion picture film. Perforations are engaged by the teeth of various sprockets and pins by which the film is moved and positioned as it travels through cameras, processing machines, printers, projectors, and other types of motion picture machinery.

pressure plate A plate in a camera, projector, or optical printer which presses on the back of the film in order to keep the emulsion surface in the focal plane of the lens.

primary colors In light, the primary colors are red, blue, and green. In pigment, the primary colors are red, blue, and yellow. In both light and pigment, white is the presence of all colors and black is the absence.

q **quartz light** A general term used to describe the tungsten-halogen lamp bulb. Halogen is the name applied to the classification of elements such as iodine, chlorine, bromine, fluorine, and astatine. A halogen gas, sealed in the lamp, reduces blackening and maintains correct color temperature of the lamp.

r **raw stock** Film which has not been exposed or processed.

s **secondary colors** Colors formed by the combination of two primary colors. Yellow, magenta, and cyan are secondary colors.

shutter A mechanism for obscuring light from the film as it moves from one frame to the next.

single frame exposure A method of exposing motion picture film a single frame at a time. Often used to produce animation effect.

slate The rectangular writing surface (usually black chalkboard) on which notations of scene, date, film, take, director, etc., can be entered to tag the beginning of each take. Often combined with a hinged stick for synchronizing picture and sound, it is then sometimes known as a clap-stick.

soft A term used to describe prints and negatives with low contrast.

spider A triangular strap metal support used to help position the legs of a camera tripod on slick surfaces.

t **tone** In cinematography, this usually applies to the color of a photographic image or, incorrectly, to any distinguishable shade of gray.

transmission The ratio of light passed through a translucent object to the light falling on it. The transmission ratio of a lens is normally expressed in percentage of light passed by the lens.

v **vignette** Blurring the boundary portions of the frame and keeping the image at the center of interest in sharp focus.

z **zoom lens** A lens having a focal length that is continuously variable within a certain range. It can simulate the effect of moving the camera toward or away from its subject.

b baby Jargon for 500-750 watt, six-inch Fresnel spotlight. Also known as an ace.

back light Illumination from behind the subject in a direction substantially parallel to a vertical plane with the optical axis of the camera. Enhances the illusion of three dimensions and provides separation of the subject from the background.

barn-door Shutters or flaps, usually two or four, which are attached to the front of the luminaire in order to control the shape and spread of the light beam.

base light Uniform, diffuse illumination, approaching a shadowless condition, sufficient for a TV picture of technical acceptability and which can be supplemented by other lighting.

batten Horizontal pipe on which luminaires or scenery can be hung.

bazooka Film jargon for an arrangement of pipes and clamps which permit lighting fixtures to be suspended over the edge of an overhead catwalk.

beam projector A luminaire using a parabolic reflector and clamp which produces a narrow, intense, and soft-edged beam of light.

black body A theoretical body possessing the properties of a perfect radiator and which, therefore, at any given temperature radiates at all wavelengths the maximum amount of energy which any radiator could radiate at the same temperature. The color value of a light source is often quoted as its "color temperature," that is to say, the absolute temperature (in K°) at which a black body would emit radiation giving the same impression on the human eye as does the light source under consideration.

boom An adjustable, tubular steel support apparatus used for positioning a microphone or lighting fixture over an area inaccessible by a traditional stand or tripod support.

borderlight A row of lights mounted above the acting area.

brute Film jargon for a 225-Amp DC Arc Fresnel spotlight.

butterfly A tubular frame (usually rectangular) within which is supported one or more layers of scrim material. The butterfly is used over the subject to be photographed to control the direct sunlight.

c **cameo** A lighting situation in TV production when only the foreground is illuminated. The background is black and unlighted. Also see limbo.

candlepower A term that is sometimes used in place of intensity.

catwalk The overhead walk-way in a film or TV studio which permits technicians easy access to mounting and adjusting lighting fixtures suspended from it.

c-clamp A cast metal clamp, fitted with a screw-type binder and adapter, by means of which a lighting fixture may be suspended from an overhead pipe grid.

century combination A combination floor stand/support arm which allows precise placement of the various materials used by film makers to control ambient light. Types of materials used include flags, cutters, scrims, black net, lavenders, and silks. The century allows the control of various patterns, light density, low-key illumination, light cut-off, and diffusion effects for both indoor and outdoor filming.

chroma key A television special effect which electronically uses a monochromatic color background to key the insertion of another background picture. Deep ultramarine blue commonly is used for the background when the foreground involves people. This process is analogous to the traveling-matte systems used in motion picture photography.

cluster Any of the various sheet metal enclosure lighting fixtures utilizing a group of (usually six) bare lamps and sockets. Normally hung by cable for toplighting of film sets.

color frame A metal frame used to support colored, transparent material at the front of a luminaire.

color media Any colored transparent material that can be placed in front of an instrument to color the light. These are often referred to as "gels" (for gelatin), but glass and plastic materials are also used.

color temperature Refers to the "warmness" or "coolness" of color rendition of lights. The higher the color temperature (in degrees Kelvin), the "cooler" (blue-white) the light appears to the eye.

cross light Equal illumination in front of the subject from two directions at substantially equal opposite angles with the optical axis of the camera and a horizontal plane.

cyclorama A vertical surface which is used to form the background for a theatrical-type setting. Although it can be fabricated of a solid material, which is referred to as a *hard cyc*, usually it is made of heavy cloth which is drawn taut in both the horizontal and vertical planes in order to achieve a smooth, flat surface. Gives the illusion of great depth with no visible horizon line.

cyclorama strip lights A row of lights mounted horizontally at the top or bottom of a cyclorama to light it in a smooth or uniform manner. Also known as cyc strip.

d **diffuse** A type of surface from which reflected/transmitted light is distributed uniformly in all directions. When used in reference to light, it indicates a soft light.

dimmer A device used for controlling the amount of light radiated from a luminaire. Common types are: resistance, auto-transformer, magnetic amplifier, silicon controlled rectifier or semi-conductor, thyratron, and iris type dimmers.

e **ellipsoidal spotlight** A luminaire embodying a lamp, a reflector, a framing device, and a single or compound lens system, together with provisions for accommodating a pattern holder and patterns. Produces a hard-edged beam of light with a smooth, flat field.

eye light Illumination on a person to produce a specular reflection from the eyes (and teeth) without adding a significant increase in light to the subject.

f **fader** A term applied to master dimmers controlling many dimming circuits.

fill light Supplementary illumination to reduce shadow or contrast range.

fixture A name applied to luminaires.

foot-candle A unit of illumination. One foot-candle equals one lumen per square foot. Formerly the amount of light produced by one candle falling on one square foot of surface positioned one foot away.

Fresnel lens A spotlight lens with stepped risers on its convex side. Produces a soft-edge beam of light. Also see Fresnel spotlight.

Fresnel spotlight A luminaire embodying a lamp and a Fresnel lens with a reflector, which has a soft beam edge. The field and beam angles can be varied by changing the spacing between the lamp and the lens.

g **gator grip** A sheet metal, spring-loaded "giant clothespin" which has a mounting spud for a lighting fixture. The gator grip allows a lighting fixture to be quickly attached to doors, ladder rungs, desk tops, etc.

gel See color media.

globe Alternate term for lamp, envelope, or tube (light bulb).

h **hard light** A light that produces hard or sharply defined shadows.

high-key lighting A type of lighting which results in a picture with gradation falling primarily between gray and white; dark grays and blacks are present, but in very limited areas.

i **inky** Jargon for 100-250 watt, three-inch Fresnel spotlight. Also known as inky-dinky, midget.

instrument A name applied to theatrical type luminaires.

iris An arrangement of thin plates that form an opaque area with a circular opening in the center. The size of the circular opening is adjustable. As an example of its application, an iris diaphragm commonly is used in follow spots to vary the size of the beam. Also known as iris diaphragm.

j **junior** Jargon for 1000-2000 watt, eight-inch Fresnel spotlight. Also known as a deuce.

k **Kelvin** This is the unit of temperature used to designate the color temperature of a light source.

key light The apparent principal source of directional illumination falling upon a subject or area.

kicker A side or back light often near lens height; used to rim faces and profile shots. Fresnel spotlights usually perform this function.

l **lighting control console** The assembly, usually a desk-type housing, used to contain the controls required for adjusting the production lighting, such as dimmer, non-dim, and other control functions.

lighting grid A fixed structure of either aluminum or steel members, such as pipe, which is located above the studio floor for the purpose of supporting luminaires and required electrical outlets.

limbo A black background having no detectable detail.

low-key lighting A type of lighting which results in a picture with gradations from middle gray to black and comparatively limited areas of light grays and whites.

lumen A unit of light intensity.

luminaire A complete lighting unit consisting of a lamp or lamps together with the parts designed to distribute the light, to position and protect the lamps, and to connect the lamps to the power supply. Alternate terms: fixture, instrument.

luminance A measure of the light (flux) per unit area leaving a surface in a particular direction. The unit is the footlambert. This quantity was formerly known as brightness.

m **modeling-light** Illumination on the subject from a direction opposite to that of the key-light. Fresnel spotlights are typically used for this purpose. Also known as counter-key.

n **non-dim circuit** A circuit supplying electrical power to a luminaire by means of a switch or a relay in order to permit an on/off function rather than a dimming function.

p **pantograph** A hanger assembly having a scissor-type mechanical action which permits variable height adjustment and which is counter-balanced with tension springs and friction devices. Typically used for suspending lighting fixtures or TV monitors.

patch panel A plug and jack assembly which permits studio outlets to be temporarily connected to various dimmer and non-dim output circuits.

s **scoop** A luminaire consisting of only a lamp and bowl-shaped reflector; generally, the reflector has a brushed aluminum finish and is typically fourteen to eighteen inches in diameter. Also known as floodlight.

scrim A flag made of translucent material, such as gauze or glass fabric, and used to diffuse or soften light. The term is also applied to gauze-like theatrical curtains. When properly lighted from the front, this curtain can appear opaque. When lighted from behind, the scrim becomes transparent.

S.E.D. Abbreviation for spectral energy distribution, or the relative amounts of energy at different wavelengths emitted by a radiator at a given temperature.

senior Jargon for 5000 watt 12" Fresnel spotlight.

set-light Separate illumination of background or set other than that provided for principal subjects or areas.

side back-light Illumination from behind the subject in a direction not parallel to a vertical plane with the optical axis of the camera.

silk One type of scrim; a sheer, translucent fabric material used in various manners in film-making for the control of ambient light.

sled Film jargon for a tubular steel frame with a mounting spud (socket) which can be hung down the surface of a wall to allow a lighting fixture to be positioned against a vertical set wall or any vertical surface. Also known as wall sled.

soft-light A well-diffused light source which produces soft or poorly defined shadows. Usually used for fill lighting purposes.

specular Description of a mirror-like surface. The reflector in a lighting fixture has a specular surface. When used to describe a light, it implies a hard light.

spud Refers to a device which adapts a lighting fixture to an attachment device such as a C-clamp.

striplight A luminaire with a number of lamps arranged in a line. Often, each lamp is in an individual compartment. There may be a reflector behind the lamp and/or a color media in front of the lamp. Striplights are normally wired in three or four circuits.

t **tener** Jargon for 10,000 watt, sixteen-inch Fresnel spotlight.

trapeze Film jargon for a tubular steel device which supports two lighting fixtures from extensions; the trapeze is then hung by a rope or cable from a position over the set.

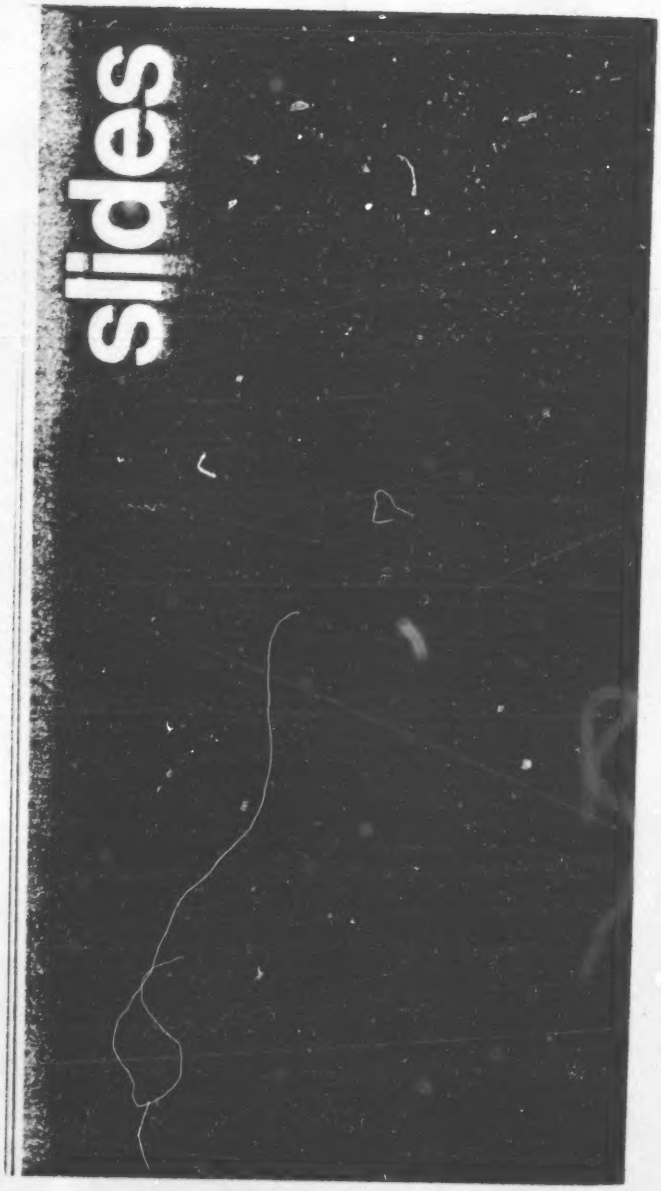
trombone Film jargon for a tubular steel clamping device which, when hooked over the top of a set piece, allows positioning one or more lighting fixtures attached to it.

tungsten-halogen A type of lamp design incorporating a tungsten filament suspended in a glass envelope with a gas fill including one of the halogen gases (bromine, iodine, etc.) As the filament heats, the tungsten atoms set free are chemically combined with the halogen particles and are re-deposited on the filament. This produces a lamp of extremely long life and stable color temperature, since blackening typical of incandescent lamps does not occur.

u unit A term applied to theatrical-type luminaires, basically jargon for a lighting fixture. Alternate term is instrument.

w wavelength The distance between corresponding points in two consecutive waves.

work lights A general lighting system permanently installed in a studio or stage production area which provides sufficient illumination for moving scenery and general work when the production lighting system is not in use.



a ac Abbreviation for alternating current. A handy formula for figuring the wattage drawn by an electrical device when the voltage and amperage is known is the "West Virginia Formula," W = VA. Common household current is 115 volts ac.

alt A function button present on some A/V programming devices allowing a change in the active status from one projector to another. Abbreviation for alternate.

ambient light The existing level of illumination in any given environment.

analysis The capability to move the film through the projector at varying speeds so the viewer can "analyze" the action or the details of the image. See also stop motion, and freeze framing in other sections.

animation When applied to slide presentations, refers to a series of two or more still-pictures which give an illusion of movement when used in sequence. Often employed as a novelty effect to inject a bit of humor into a presentation.

aperture width, aperture height The actual frame dimensions of a particular format as it is mounted and projected in a slide or movie projector. Some common formats have the following dimensions:

Format	Aperture Width	Aperture Height
Super 8 mm	.211 inches	.158 inches
16 mm Motion Picture	.380 inches	.284 inches
2" x 2" 35 mm Slide	1.346 inches	.902 inches
2" x 2" Instamatic	1.043 inches	1.043 inches

arc lamp One of the four general types of projection lamp configurations. Modern arc systems are typically about four times brighter than traditional incandescent lamps of the same wattage. Ideal for larger audiences or where ambient light conditions are quite high. See also xenon, incandescent, and tungsten-halogen.

aspect ratio The ratio of image width to image height. The aspect ratio of some common formats are as follows:

Format	Aspect Ratio (W/H inches)
Super 8 Motion Picture	1.33
16 mm Motion Picture	1.33
2" x 2" 35 mm Slide	1.49

Relevant Formulas:

$$\text{Image Width} = \text{Image Height} \times \text{Aspect Ratio}$$

$$\text{Image Height} = \frac{\text{Image Width}}{\text{Aspect Ratio}}$$

Audio/Visual Equipment Directory The annual publication of the National Audio-Visual Association which categorizes and presents most of the professional A/V equipment currently available.

automatic advance A/V projectors that utilize inaudible pulses on the record/tape to call up the next visual automatically, instead of the familiar audible bell or beep required by manual systems.

A/V Abbreviation for audio-visual (literally, sound-sight). Refers generically to slide-and-sound presentations, although the proper definition would include any media combination utilizing both sight and sound in its presentation.

b **beaded** One of the four general types of front projection screens. Has good brightness and high light return, but beads rub off, the thickness of the beads makes the image slightly off-focus, and this type has a narrower viewing angle than matte white. See also matte white, lenticular, and super bright.

beat effects Synchronizing visual action to the rhythm of the accompanying music in a slide presentation.

c **cassette** In A/V slide presentations, generally refers to the audio tape format in self-contained two-reel form, with a tape speed of 1⅞" per second.

cold splicer A precision mechanical device used to splice motion picture film scenes together. Utilizes a binder or cement after a small portion of the emulsion surface has been scraped away.

color-patch Substituting a color media gel for the black-out slide for fade-in and fade-out effects. Combinations of color-patches and textures are sometimes used for extended periods when slides are not required.

cut An instantaneous change from one scene to another without a transition. It is used to move rapidly from one visual idea to another.

d **dissolve** A scene change in which the out-going and incoming visual images overlap or blend together for a discernable period of time as one scene fades out and the other fades in. The lap dissolve provides an even flow to slide visual materials in a manner previously obtainable only through the medium of motion pictures. Duration of effect categorizes the slow, medium, or fast lap dissolve. Also known as lap dissolve.

e **exciter lamp** The small lamp which projects its illumination through the optical sound track on 16 mm film. The varying light patterns are "read" by the projector sound head and converted to electronic signals fed to an audio amplifier.

exotic effects Broad term applied to fade-in, fade-out, pan-in, pan-out, zoom-in, zoom-out, pop-on, pop-off, multiple disclosures, superimpositions, animation, and similar effects in A/V presentations.

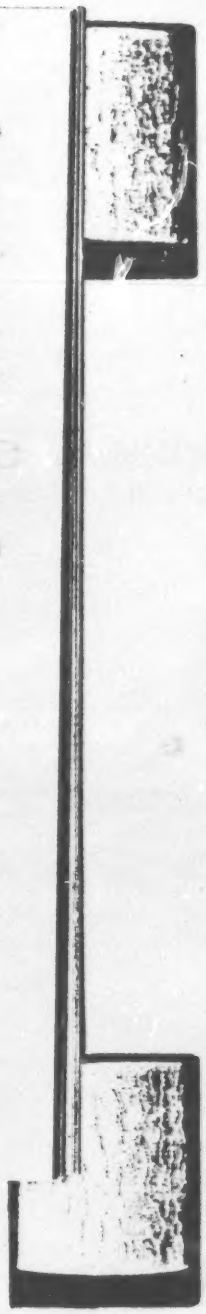
f **fade-in** A gradual fade from a dark screen to the first visual image.

fade-out A fade from the final visual image to a dark screen.

fade-out & fade-in A combination move, fading to and from a dark screen between visual images.

Fast-Fold Trade name, but generally used to denote a projection screen that folds into a carrying case for portability.

flash The technique of "blinking" a slide on and off of an otherwise dark screen. Primarily used to add emphasis to a visual.



focal length, determination of

Whereas F = Focal Length of Lens in Inches
D = Projection Distance in Feet
A = Aperture Width in Inches
W = Image Width in Feet

Then $F = \frac{D \times A}{W}$ $D = \frac{F \times W}{A}$ $W = \frac{D \times A}{F}$

(Note: For very long lenses or very short throws, other formulas are needed.)

focus effect Manipulating the focusing controls of two slide projectors so that the incoming slide projector is brought out of focus during a lap dissolve. Then, during the dissolve, the incoming slide may be brought into focus.

front screen projection Utilizes an image projected on the forward surface of a light-reflecting screen – from a projector within or behind the audience area.

g **gaffer's tape** Normally refers to the 2" wide aluminized fabric tape which has many uses in anchoring cables to the floor, etc. Also known as duct tape and racer's tape.

h **hot splicer** An electrically-heated precision device used to splice motion picture film scenes together utilizing a binder or cement after a small portion of the emulsion has been scraped away.

hotspots Splashes of brilliance on the screen – usually in the center.

i **IA/VA** Abbreviation for the Industrial Audio-Visual Association.

incandescent lamp One of the four general types of projection lamp configurations. Incandescent lamps have nearly been replaced by the use of tungsten-halogen lamps because of the lower cost per hour and longer life of T-H lamps. The "warmest" type with reference to color rendition. See also tungsten-halogen, arc, and xenon.

k **keystoning** The distortion of a projected image, caused by an indirect angle of the projector in relation to the screen. Cured by using a keystone eliminator, a little arm which juts forward from the top of the standard supporting the screen. At the end of this arm is a hook, attached to the top of the screen – which tilts the screen forward so the image doesn't keystone.

l **lamp life** The quantitative number given to help anticipate the number of hours of useful life one may expect of a particular projection lamp. This number is derived from the testing of many lamps, and denotes the average point at which half of the lamps in the test will already have failed. It is no assurance by any means that all lamps of any given type will automatically deliver the lamp life figure.

lap Alternate term for dissolve.

leader White or colored plastic tape ¼" wide, often spliced into a magnetic ¼" soundtrack to aid in cueing tapes or to provide "holes" where no audio signals will be fed to the sound/speaker system.

lenticular One of the four general types of front projection screens. Has good brightness and returns light with sharpness equal to beaded screen, also rejects ambient light. Has some problem with light "fall-off" for audiences on side angles from screen. See also matte white, beaded, and super bright.

m **matte white** One of the four general types of front projection screens. Is the most accurate in terms of rendering image sharpness and color, but has a comparatively low light return factor. See also beaded, lenticular, and super bright.

mix

1) The repetitive, alternating projection of two different slides on the screen. Used primarily to add emphasis to a visual. Sometimes a mix is used to make comparisons between two slides.

2) Abbreviation for media mix in the utilization of more than one media.

multiple disclosures Comes from the overhead projection medium, and refers to a transparency which is partially masked when first projected and is subsequently revealed in a series of steps, synchronized with the accompanying narration. Often used instead of pop-on.

n **NAVA** Abbreviation for the National Audio-Visual Association. An audio-visual manufacturers' and dealers' association. Address: 3150 Spring Street, Fairfax, Virginia 22030.

noise Any unwanted signal.

o **overhead projector** Places an image on a screen by passing light through a transparent acetate, or other cell, which lies on the face of the projector. OP's commonly have a 10" x 10" projection surface (the stage), but frequently use transparencies with a 7.5" x 9.5" opening – usually only in the horizontal position.

p **pan-in** The effect obtained through use of a series of slides dissolving in sequence that simulates moving the camera from a long shot to a close-up in a single scene. A pan generally involves a sequence of three to five slides.

pan-out The effect obtained through use of a series of slides dissolving in sequence that simulates moving the camera from a close-up to a long shot in a single scene. A pan generally involves a sequence of three to five slides.

pop-off A series of two or more slides which progressively delete original artwork in one or more steps. The effect may be cut out, or dissolved out rapidly or slowly. See pop-on.

pop-on A series of two or more slides which progressively add additional copy or art to the original visual material. The effect may be cut in, or dissolved in rapidly or slowly. See pop-off.

programming equipment Refers to the broad category of solid-state or electro-mechanical devices that allow program cues to be fixed in their proper sequence. Systems normally use ¼" magnetic tape or punched paper tape reading devices.

projection distance The measurement (usually in feet) from the projector to the screen. Exact dimensions are taken from the focal plane (where the film or slide is positioned) to the front surface of the projection screen.

q **quad** (four-track, four-channel, etc.) A four-channel audio tape recorder or recording system. For A/V slide presentations, the generally accepted convention is to put the left and right stereo soundtrack on the two "rear" tracks (2 & 4), mixing a mono soundtrack on the "front left" track (1), and the programming cues on the "front right" track (3). This 4-track tape will then be compatible on a conventional stereo playback tape machine, since accepted convention puts the soundtrack on the "left" channel, and cues on the "right" channel (1 & 3).

r **random access** With reference to slide projectors, this term refers to the automatic selection of visuals for projection in any sequence desired, regardless of placement order in the slide tray.

rear screen projection Utilizes an image projected on the back surface of a semi-translucent screen placed between the viewer and the projector. Mirrors into which the projector is aimed, and which reverse the image for normal viewing in front of the screen, are a typical component of rear screen systems.

registration (of images) Refers to the precise alignment of visual images that nearly duplicate each other in content.

reverse lap dissolve Used to back up the presentation to the previous slide in the sequence when it is required for purposes of review or to make a comparison.

s **screens** See front screen projection, rear screen projection, super bright, beaded, matte white, and lenticular.

screen distance The distance between the projection screen and the front row of the audience. To avoid eye fatigue and discomfort, the nearest viewer should be two screen widths away from the projection screen.

setup A function button present on some A/V programming devices allowing the lamps of all projectors used to simultaneously light so that accurate screen registration of all images may be achieved.

2" x 2" slides Refers to the three general film formats available for mounting in the popular 2" x 2" slides.

Format	Mounted Size of Image
135 (35 mm film)	22.9 mm x 34.2 mm
126 (Instamatic)	26.5 mm x 26.5 mm
Super-Slide	38 mm x 38 mm

spares Loosely refers to the back-up equipment and accessories which the A/V professional normally carries with him. The most basic of these are extra lamps, extra fuses, additional electrical extension cords, and three-prong adaptor plugs.

stage The glass-face writing surface of an overhead projector.

super Abbreviation for superimposition.

super bright One of the four general types of front projection screens. Is the brightest type, and can even be used in some outdoor daylight conditions. Has the narrowest viewing angle of all, and viewing clarity from the sides falls off sharply. See also beaded, matte white, and lenticular.

superimpositions Refers to the technique of superimposing two visual images on a screen at the same time. Most commonly used when mixing artwork and scenic slides with title or copy slides.

t **time lapses** Refers to the technique of compressing an action or movement of extremely long duration into a fraction of the original lapse of time. Used to make readily discernible action or movement which otherwise would be too slow to observe.

tricolor effects Combining the sequential dissolving of two or more color-patches so that "third" colors are produced at the midway point of the dissolve. Very effective (with careful planning) when used with title slides in conjunction with pop-on and pop-off copy.

tungsten-halogen lamp One of the four general types of projection lamp configurations. T-H lamps hold their color temperature throughout their life. Color rendition is "cooler" than incandescent, but "warmer" in tone than either arc or xenon systems. Longer lamp life can be expected over incandescent lamps of the same wattage. See also arc, xenon, and incandescent.

u **UL** Abbreviation for Underwriter's Laboratories, a national testing and evaluating organization.

v **Visualmaker®** A registered trademark device manufactured by Eastman Kodak Co. referring to a self-contained copy stand Instamatic Camera useful for making slides from original artwork, graphics, books, etc., at low cost.

x **xenon lamp** One of the four general types of projection lamp configurations. Modern xenon systems are many times brighter than traditional incandescent lamps of the same wattage. Whites are very clean and very "cool" in rendition. Ideal for larger audiences or where ambient light intensity is high. See also arc, incandescent, and tungsten-halogen.

z **zoom-in** The effect obtained through use of a rapid series of slides dissolving in sequence that simulates moving the camera quickly from a long shot to a close-up in a single scene. A zoom usually consists of only two slides, a long shot and a close-up. See pan-in.

zoom-out The effect obtained through use of a rapid series of slides dissolving in sequence that simulates moving the camera quickly from a close-up to a long shot in a single scene. A zoom usually consists of only two slides, a long shot and a close-up. See pan-out.

a academy leader Piece of film with special markings (numbers ranging from eleven to three and cross-marks) used for cueing up and focusing the attached film in the projector and for image alignment.

AD Abbreviation for assistant director or associate director.

ADA Abbreviation for audio distribution amplifier.

ad lib Impromptu action or speech not provided for in the script (literally, "at liberty").

amplifier Apparatus capable of producing a magnified version of an input signal without undue distortion of its basic form.

ann. or anncr. Abbreviation for announcer.

arc Slightly curved dolly-in or out. See dolly.

aspect ratio The ratio of height to width of a television picture, which is 3.4.

attenuator Electrical network used to deliberately reduce the input signal to a piece of electronic equipment.

automatic gain control A circuit capable of automatically increasing or decreasing the amount of amplification of an incoming signal so that the output level remains constant despite fluctuations in incoming signal strength. Abbreviated AGC.

b back-timing Timing of a program from the end of the program to the beginning. Back-timing helps the director and talent to pace the show properly and finish it at the scheduled time.

balance A pleasing picture composition — a satisfying distribution of objects within the television frame.

Balop

1) Balopticon, a television opaque projector. (Now obsolete.)

2) Opaque or transparent slide used in the Balop® machine.

banding A visible difference in the reproduced characteristics in that portion of a picture associated with one head channel when compared with adjacent areas associated with other head channels. In quadruplex recorders these differences occur in horizontal bands of sixteen to seventeen scanning lines when reproducing a 525/60 signal.

barn doors Metal flaps mounted in front of a spotlight to control the spread of the light beam.

BDA Abbreviation for burst distribution amplifier.

beep A brief audio signal placed on the sound track of videotape as a cue for editing purposes.

BG Background; an audio term. "music to BG" means to fade the music and/or hold under as a background effect.

blanking A process of cutting off the beam of the picture tube while it is returning to begin a new scanning line. Horizontal blanking is that period when the beam is cut off or turned down between scanning lines. Vertical blanking is that period when the beam is cut off or turned down between fields.

blocking Working out the physical movement of performers and all mobile television equipment.

book
1) TV scenery referring to a twofold flat.
2) To decrease the angle of an open twofold.

boom up or down See pedestal.

break-up Image distortion.

broads A square-shaped floodlight generally used in the motion picture industry and television industries.

burn-in Image retention of the camera tube; if a camera is focused too long on an object with strong contrast, the picture tube retains a negative image of this object, although another object is being photographed.

bus Rows of buttons on a switching panel.

busy A cluttered picture on the television screen.

buy A term used in video production to mean acceptance of a scene take.

c **cable** A series of conductors insulated from each other and arranged in a variety of patterns to perform the transmission, control, audio, and power-supply systems. Single conductor coaxial cable is designed to pass a wide range of frequencies.

camera In television, a unit that contains an optical system and a light-sensitive pick-up tube that converts a visual image into electronic impulses.

camera cards Cards, usually 11" x 14", containing information and/or illustrations to be included in a TV program.

camera chain The television camera, its cables, video controls, and power supply.

camera left and right Directions given from the camera's point of view. Opposite to stage left and right, which are directions given from the actors' point of view (facing the audience or camera).

cap; lens cap A rubber or metal cap placed in front of the lens to prevent light or dust from hitting the lens. Some cameras are designed with electronic capping circuits.

capstan The driven spindle in a tape machine, sometimes the motor shaft itself, which rotates in contact with the tape and meters the tape across the tape transport.

cartridge Generally represents one reel. Typically used as a distribution rather than a production format. See cassette.

cassette A pre-packaged self-enclosed tape format; generally designates two-reel module. Typically used as a distribution rather than a production format. See cartridge.

CCU Abbreviation for camera control unit.

channel In television, the spectrum space, usually six Megahertz wide, used for the transmission of associated video and audio signals.

cheat Varying the positions of actors to achieve a better TV picture. Two people may not actually be facing each other, but may "cheat" a little to face more towards the camera for a better effect.

chroma control Control for adjusting color saturation (amount of white) in reproduced video picture.

chroma key Same as key insert except that keying signal is derived from one color. If the color camera is keyed to a particular color, it can "refuse" to transmit the color. Thus, an electronic hole is created in the image. Usually the color key is blue since there are virtually no blues in skin tones. Often used in newscasts to place the reporter in front of a picture or film of the story.

cinching Folded or buckled tape caused by sudden stoppage of the reels.

clogged head A build-up of oxide on the video recorder head that causes noise, breakup, or loss of picture.

coax One cable concentrically shielded by another cable, short for coaxial cable. Coax is used to carry television signals.

color
1) Atmosphere; "color shots" are intended to acquaint the television audience with the atmosphere of the happening. Color shots of pretty girls (at football games, for example) are known as "honey shots!"
2) Color television.

composite video signal The complete video signal consisting of the picture signal and the blanking and synchronizing signals. When properly adjusted, the composite video signal should consist of 0.7 volts picture and 0.3 volts sync.

contrast The difference of intensity between the light and the dark areas of a picture. High contrast refers to pictures having deep blacks and brilliant whites with little differences between the gray tones. Low contrast pictures are predominately gray with little black and white areas. Pictures with normal contrast have good rendition of black, white, and all tones of gray between them.

control track The area on a video tape containing a recording used by a servomechanism primarily to control the speed of the tape passing over the video head.

conversion Procedure where video tape of one width is transferred to tape of another width, usually to facilitate editing or program distribution.

cookie See cucalorus.

copy All material to be read on the air.

count down The marked time (usually ten seconds) built into a tape or film immediately preceding its starting point. It is a cue to the station technician to assure that the production will appear exactly on time and from its beginning. See academy leader.

cover shot Wide angle shot giving basic orientation of place and action. Covers a great area. Often one camera in a multiple-camera production will be reserved for the cover, or safety, shot. This practice is widely used in fast moving location programs such as rodeos, ski racing, and other sports events.

crawl Graphics (usually credit copy) that move slowly up the screen; usually mounted on a drum, which can also be called a "crawl." Now the crawl effect is often achieved by using an electronic character generator.

credits List of names of persons (usually displayed at the conclusion) who participated in the creation and performance of a program.

crop The camera framing of a picture which excludes part of the subject.

crossfade A transition utilizing rapid fade to black, then fade into the next scene (symbolized X). Sometimes a selected color, rather than black is used in the interval.

crosstalk The penetration of signal transmission from one channel to another and the resulting confusion of messages.

cucalorus Also referred to as "cookie." Shadow pattern projected on a scenic background by means of a special cut-out placed in front of a strong spotlight.

cue A signal by sight or sound to direct the start of show, music, narration, or action.

cue card A card placed off camera so that the talent can read his lines or cues. Also known as idiot cards.

cushion Certain portions of a program that can be eliminated, if necessary, to insure the show ends on time. Also known as a pad.

cut
1) Instantaneous switch from one camera to the other.
2) Director's signal to interrupt action (used during rehearsal or a videotaping session).

d decibel A unit for measuring the relative loudness of sounds. Equal to the smallest degree of difference of loudness ordinarily detectable by the human ear, whose average range includes about 130 decibels on a scale beginning with one for the faintest audible sound.

dead Equipment not turned on or not functioning, such as a "dead mike" or a "dead camera."

depth of field The term used in photography, television, etc., referring to the area between the point closest to the lens which is in focus to the point farthest from the camera which is also in focus.

disc recording Magnetic information put down on a video disc rather than tape.

dish Parabolic reflector for microwave transmitting or receiving unit, sometimes called dish-pan.

dissolve An overlapping fade-out of one picture and the fade-in of another. Dissolves may be produced slowly or rapidly.

dolly
1) To move the entire camera assembly toward or away from the subject being televised. Dolly-in means to move the camera toward the set, dolly-out means to move the camera away from the set. This movement provides the effect that the camera is moving in or out, as opposed to a zoom that provides the effect that the subject is moving in or out.
2) The mobile mounting for a television camera.

double system sound Picture and sound portion are photographed on separate films and later combined on one film through printing.

down-and-under Instructions given to a musician (or sound-effects man) to lower volume and allow for speech to be heard; the opposite is up-and-over, where music volume is increased as speech ends.

downstage Toward the stage apron or the camera.

dress
1) What people wear on camera.
2) Dress rehearsal: Final camera rehearsal.
3) Set dressing: Necessary set properties.
4) To neatly arrange cables laying on the floor.

drop Large, painted piece of canvas used for backing.

dropout A term applied to missing scan lines of video information during video tape playback. Missing lines are usually seen as one-line white streaks in the picture. Dropouts are typically caused by physical damage to the video tape. Extreme multiple series of dropouts are known as showers.

dry run Rehearsal without cameras and, usually, without any other electronic equipment.

dub
a) To make a copy of a recording by re-recording.
b) A copy.

dupe From the word duplicate, a film or a tape which has been printed from an original, or sometimes a copy of an original.

dutchman
1) A strip of canvas pasted over the hinges of a flat to hide the seam.
2) A strip of wood hinged into a threefold so that the flat can be properly folded.

e **ECU or EXU** Extreme close-up.
electronic beam The electronic stream emitted by the electron gun in a cathode-ray tube or pick-up tube. The beam control on a TV camera turns this beam up or down in intensity.
electronic editing In video tape, a process in which different picture and sound elements (live or pre-recorded) are edited together without physically cutting the tape.
electronic focus The adjustment on a TV camera which pinpoints the beam that scans the tube's faceplate. It is used as a final adjustment to sharpen the picture.
erase Electronically degaussing (wiping clean of all pictures and sound) a tape. Removes all previously recorded signals so the tape can be used again.
essential area Picture area that shows on a television receiver.
establishing shot Orientation shot, usually a long shot.
exciter lamp Electric lamp which provides the beam of light which is subsequently modulated at audio frequency for producing the sound track on a motion picture film.
extender An auxiliary lens which, when placed in the primary lens system of a television camera, serves to increase the effective focal length of the primary lens. Typical extender magnifications are 1.5X, 2X, and 3X in power. When using an extender, the effective lens aperture is multiplied to the same power as the magnification of the focal length.

f **fade** A transitional effect. Fade out to black, or fade in from black to normal scene density.
fax rehearsal Rehearsal with cameras and associated equipment.
fields Either of the two groups of scanning lines that make up the complete television frame in a 2:1, interlaced system. In the United States, 262½ lines make up one field every 1/60th of a second.
fill Additional program material in case the show runs short.
film chain Film camera and associated equipment, including film and/or slide projector(s), mounted in place on a stationary pedestal along with a multiplexer. Also known as a film island.
film clip Short piece of film usually run within a live show.
film loop Piece of film with its ends spliced together. This loop runs through the projector continuously and can be used for special effects or for dubbing.
flare Dark flashes caused by light reflections from polished objects.
flat Referring to backdrop sections onto which scenery is painted or otherwise supported. In the theatre it is usually made of canvas stretched over a wooden frame. For television, flats are made of hardboard, paper, plastic, styrofoam, and other materials, depending on the need for mobility.
flip card Title cards of same size that can be changed by flipping one after the other off an easel. Flip cards are typically 11" x 14". Also known as camera cards.
fly Objects and scenery hanging from above.
flying-spot scanner Device for translating the light variations over the surface of a picture into a train of electrical signals, as required for television, by scanning the original picture with a small, but intensely bright, light spot.
focal length The distance from the diaphragm (or roughly the center of the lens) to the film plane or the faceplate of the camera tube when the lens is focused at infinity.

format Type of television script indicating the major programming steps; generally contains a fully scripted opening and closing.

frame The complete television image containing (in the United States system) 525 lines or two interlaced fields. In the United States this frame frequency is thirty times per second.

freeze frame To continuously reprint a single frame so that it appears the scene has stopped in motion.

f-stop Calibration on lens indicating the diaphragm opening; the larger the f-stop, the smaller the iris opening; the smaller the f-stop, the larger the iris opening.

g **gain** Ratio of the output of an amplifier to its input, usually expressed in decibels.

gen lock Locking the synchronizing generators from two different origination sources, such as remote and studio, prevents rolling of picture during cuts.

ghost A shadowy or weak image in the received picture, offset either to the left or to the right of the primary image – the result of transmission conditions which create secondary signals that are received earlier or later than the main or primary signal.

Gigahertz A frequency of 10^9 (or one billion) cycles per second.

gobo A scenic foreground piece through which the camera can shoot, thus integrating foreground and background.

go to black Picture is gradually faded out; same as fade to black.

gray scale In a television system, a scale of brightness values ranging from light gray to black.

green room Dressing room.

group shot Camera framing to include a group of people. Also known as a wide shot.

guard band That portion of a magnetic tape which exists between the bands of recorded signals and serves to separate and prevent one signal from interfering with another.

h **head**

1) The camera without lens.

2) The pan-tilt device on which a camera is mounted.

head clogging The accumulation of debris on the head, the usual result of which is a loss of signal during playback, degradation, or failure to record during the record mode.

head room The space between the top of the screen and the framed object.

headset The combination headphone-microphone worn by production crews to tie into the intercom (intercommunications) system. (Headsets are sometimes known as "cans".)

Hertz Term for unit frequency (abbreviation Hz) meaning one cycle per second.

hot Hot microphone or hot camera. Instruments are turned on.

hot spot Undesirable concentration of light in one spot. Especially noticeable in the middle of a rear screen projection.

hue The attribute of color perception that determines whether it appears red, yellow, green, blue, purple, etc.

i **Iconoscope** Old model television pickup tube; no longer in use.

idiot cards Cue cards on which a script is written for a performer.

image orthicon One type of pick-up tube in a television camera, now obsolete. Abbreviated I/O.

in phase Said of two alternating currents or voltages which are not only of the same frequency but reach their positive and negative maximums at the same instant of time.

insert

1) A matted portion of a picture.

2) An additional shot added to a scene later.

in sync When sound and picture are synchronized or matched perfectly; for example, when someone mouths words and they are heard exactly according to the lip movement (lip sync).

intercom Intercommunication system among studio and control room personnel.

in the can A term borrowed from the film industry to describe a scene or program which has been completed.

interchangeability Compatibility of various tapes with other tape machines of the same format.

interlace Television line-scanning in which the image is alternately scanned in two sets of lines in successive frames. In positive interlace, the lines of the second field fall exactly between the lines of the first field. In random interlace, the lines of the second field, as well as the lines of the first field, vary with every field sprayed and fall at random.

interlock Synchronizing two or more sounds and/or picture sources together. Allows previewing a completed audio and video program before it is actually committed to its final release form.

iron man European term used to describe a TV camera which is so mounted that it can be moved from its normal position in the studio to other points for scanning still pictures such as caption boards, diagrams, etc.

j **jack**
1) Stage brace to hold up a flat.
2) Microphone or earphone female connector.

jeeped Slang term used to describe a TV receiver that has been modified to accept a 75 ohm video input signal.

jitter The TV picture appears to bounce up and down.

k **key insert** An electronically-controlled matting process in which key picture information previously recorded can be inserted into a second recording to produce a composite picture. In a typical use, the keying signal triggers a switch when the brightness of one image exceeds a certain level. White letters can be positioned on a second image, not by superimposition, but by switching out that portion of the second image during scan.

kill
1) Colloquial expression for switching off studio lights or other equipment.
2) Eliminate certain parts or actions.

Kilohertz A frequency of one thousand cycles per second. (Formerly kilocycle.)

kine (pronounced "kinnie," from Kinescope) A film recording of a television picture, tape, or live program. Also referred to as a "transfer."

l **lapel or lavaliere microphone** Small microphone worn around the neck.

level
1) Audio: voice level (volume).
2) Video: white and black picture level, measured in volts.

lip sync
1) The recording of picture and sound simultaneously.
2) The recording of subject mouthing words to pre-recorded audio, such as a song. Also referred to as "post-sync."

live When what the viewer sees is actually taking place on television at the very same moment. A production which is telecast simultaneously with its performance, versus videotaped or filmed production which is prepared prior to telecast.

location A shooting site other than a studio, remote or removed from the studio. See remote.

lock or lock-down To tighten the pan and tilt adjustments on a camera head so that camera will not "drift" when left unattended.

logo A specific video and/or audio symbol characteristic of one particular show or sponsor. Also known as a signature.

loop A circuit with an "in" and "out" pathway, such as a video monitor with "Video In" and "Video Out" terminals which will pass along the signal received.

LS Long shot. Includes a large field of view. Also wide shot.

m **mask** The frame mounted in front of a television picture tube to limit the viewing area of the screen.

master The original videotaped recording or filmed production of a finished program.

master monitor A video monitor that shows only the pictures that go out on the air. Also known as the line monitor.

mattes, matting Inserting a picture from one source into that of another. As used in the film industry, an area is masked during the filming or printing and new picture information is then inset into the previous matted area. A travelling matte masks several portions corresponding with the constantly changing position of the subject matter within those areas.

MC
1) Master of ceremonies.
2) Master control.

Megahertz A frequency of one million cycles per second. (Formerly Megacycle.)

microphone boom A pivoted arm from which is suspended a microphone, which can be swung to any position in a television studio clear of scenery, lights, cameras, actors, etc.

microsecond One millionth of a second.

mixing Combining audio or audio sources.

moiré A wavy or satiny effect within a TV picture. Usually a product of unwanted frequencies.

monitor A television set connected to a camera or switcher output which receives a video frequency signal by means of cable. A true monitor does not incorporate channel selector components or audio components.

monitor-receiver A TV set designed to accept both 75 ohm video inputs and equipped with a tuner and amplifier/speaker to demodulate broadcast TV transmissions. Also known as video/RF monitor.

monochrome Describes the images reproduced on a black and white television system. The picture appears in black and white with graduations of gray.

montage
1) A composite picture made by combining several separate pictures.
2) The production of a rapid succession of images to illustrate an association of ideas.

MS Medium shot (between close-up and long shot).

multiplexer System of movable mirrors or prisms that directs images from several projection sources into one stationary film camera.

n **no-fax rehearsal** Rehearsal without cameras and associated equipment.

nose room The space between the talent's nose and the side of the television frame when he is being shot in profile.

NTSC National Television Standards Committee. An industry group responsible for standardization of American broadcast transmission and receiving systems.

nanosecond One billionth of a second.

non-composite signal Television signal with video information but no sync information.

o **off-camera** Performance or action that is not seen on camera, such as narration over film.

on the nose
1) On time.
2) Correct.

open-reel Refers to audio or video tape formats where the tape is wound on open reels rather than being enclosed in containers as are tape cartridges and cassettes.

optical focus The visual focus of a lens onto a focal plane. The lens on a television camera has a focus ring which is marked off in feet or meters. This focus ring should be set to the mark corresponding to the distance from the camera to the subject.

optical track Optical sound track. Variations of black and white photographed on the film and converted into electrical impulses to make up the audio portion of a sound-on-film motion picture.

oscilloscope Electronic measuring device displaying certain electronic patterns of time duration and amplitude. Used in servicing and trouble-shooting many types of electronic equipment.

out-take The taped or filmed scenes which are not used in the final program.

p **PA** Public address loudspeaker system.

pace Over-all speed of performance.

painting Fine adjustment of the chroma (color) tint in the television picture.

pan To rotate the camera horizontally on the tripod or pedestal. Pan left means to move the lens assembly to the left; pan right means to move the lens assembly to the right.

patch A plug-in connection between two lines.

pantograph Expandable hanging device for lighting instruments.

PDA Abbreviation for pulse distribution amplifier.

pedestal

1) To move the entire camera assembly up or down in relation to the floor. The command for this movement is pedestal up or pedestal down. (An alternate command is boom up or boom down.)

2) The white level of a television picture as it is displayed on a video waveform monitor.

pedestal level The distance from the darkest part of a television picture, as represented on a waveform monitor, to the blanking lines. Under proper conditions, the pedestal level should take up about 7½% of the distance between zero volts (the blanking line) and 0.7 volts (peak white).

periaktos A triangular piece of scenery that can be turned on a swivel base.

persistence of vision The phenomenon whereby the eye retains an image for a short time (about 1/10th of a second) after the field of vision has actually disappeared.

perspective

1) All visual lines converging in one point.

2) Sound perspective: Far sound must go with far picture, close sound with close picture.

pickup Origination of picture and sound by television cameras and microphones.

pin Sharpening of the lighting beam by pulling the light bulb reflector assembly away from the lens. Also known as spotting.

Plumbicon camera Television camera pick-up tube of high sensitivity.

porch When a television picture is represented on a waveform monitor, the blanking line appears as "front and back porches" since the camera's electron gun remains blanked after the sync pulse and begins blanking before the following sync pulse.

preview Viewing a performance, or a section of a performance, before it is released on the air.

primary movement Movement in front of the camera. Also see secondary movement and tertiary movement.

print-through The unintentional transfer of a recorded signal from one layer of magnetic tape onto adjacent layers.

process shot Photographing foreground objects against a background projection.

props Properties. Objects used for set decorations or handled by actors or performers.

pulse Another term for impulse. It denotes a brief rise or fall of voltage or current.

pylon Triangular set piece, similar to a pillar.

q **quadruplex recorder** A video tape recorder with a revolving head wheel assembly which contains four record and playback heads over which tape is transported. The equally spaced heads take turns recording. Two-inch tape is used. Two additional heads record an audio track and a control track along the length of tape. This method of recording provides a higher degree of image resolution and color quality control than that obtained with single recording heads in helical scan equipment.

quick study Actor or performer who can accurately memorize complicated lines and blocking within a very short time. Especially important for television talent.

racking
1) Changing lenses on turret-type cameras.
2) Operating the focus knob on the camera, thereby racking the camera tube closer or farther away from the stationary lens. Also known as mechanical focus, wide focus, or camera focus.

radio frequency (RF) Part of the electromagnetic spectrum where bands of frequencies, or channels, are allocated for radio or television use. An electrical energy frequency capable of being radiated into space.

raster The illuminated area produced by the scanning lines on a television picture tube.

rear screen Translucent screen onto which slides are projected from the rear and viewed from the front.

reel
1) Film spool.
2) Film on spool.

resolution The ability of a television system to distinguish and reproduce fine detail in the subject picked up by the camera.

retrace The period during which the electron gun returns back to spray the next line (horizontal retrace) or the next field (vertical retrace) on a TV screen.

return Narrow flat lashed to a wider flat at approximately a 90° angle.

reverse polarity The process of adjusting a television camera to reproduce blacks as whites and whites as blacks.

riser Small platform.

roll An upward or downward movement of a television picture resulting from a lack of vertical synchronization.

RP Rear screen projection.

running time Continuous time from the beginning to the end of a show.

run-through Rehearsal.

safety shot See cover shot.

scanning line A single continuous line that is traced by the scanning of the narrow electron beam inside a displayed TV picture tube.

scoop Television floodlight.

scrub it Alternate term for cut or stop-the-action.

secondary movement Movement of the camera. Also see primary movement and tertiary movement.

segué The bridge between two audio passages or video segments.

semi-scripted show Type of television script indicating only the approximate dialogue and action for a particular show.

shading Adjusting the television picture contrast (controlling black and white levels).

shotgun microphone Microphone designed for long-range pickup. Name derived from the tubular "shotgun" form such microphones often take.

single system Sound recording device frequently used for television news film; sound and picture are simultaneously recorded on one film.

signal-to-noise ratio The proportion between the magnitude (amplitude) of the received television signal and that of the noise or interference generally accompanying it. Typically expressed in decibels (dB).

silicon diode An extremely sensitive type of television pick-up tube. Often used in cameras designed for very low light-level use.

skewing Zig-zag pattern on a TV picture screen typical of improper head alignment.

slant track Alternate term for helical scan video tape recorder.

slow motion, speeded motion, reverse motion Fields previously recorded are presented in a new time frame or sequence. Usually a video disc recorder is involved rather than a video tape recorder.

smear A term used to describe a picture condition in which objects appear to be extended horizontally beyond their normal boundaries in a blurred or smeared manner.

snow White spots in a television picture indicating a level of internal noise that is high in relation to the strength of the received signal. Typically caused by a low signal-to-noise-ratio.
SOF Sound on film.
solarization A reversal effect. Electronically, color is removed and image converted to a high contrast or negative image. Unnatural color of varying intensity is then added.
spike Tape or chalk marks on the studio or stage floor to assist in positioning actors, scenery, or properties during a production.
split screen Field is divided into a number of areas horizontally, vertically, or both. Often used in sports telecasting where, for example, a quarterback and his intended receiver are shown simultaneously on a vertically split screen.
spot
1) Short commercial.
2) Lighting instrument that produces a sharp beam of light (contrary to floodlight).
spread To enlarge the light beam by pushing the light bulb reflector assembly toward the lens.
stock shot Film or photographs of well-known landmarks. Also a collection of actions frequently used in film work such as a traffic shot, moving clouds, crowded streets.
stop motion Fields are presented frame by frame. Freeze motion shows one frame only.
storyboard A number of drawings and accompanying text indicating the major points of a proposed show. Especially useful in analyzing the flow and continuity of a proposed commercial or motion picture.
streaking A term used to describe a picture condition in which objects appear to be extended horizontally beyond their normal boundaries.
stretch Slow down.
strike Remove certain objects between scenes. Remove scenery after the show.

super Superimposition of one scene or copy over another. The two scenes exist with nearly equal exposure.
supply reel A reel from which the tape is unwound during the record, reproduce, or fast-forward modes.
sweep
1) Curved piece of scenery.
2) Electronic scanning.
sweep reversal Electronic scanning reversal. Results in a mirror image (horizontal sweep reversal) or in an upside-down image (vertical sweep reversal).
switcher
1) Engineer who is doing the switching from camera to camera.
2) A panel with rows of buttons that allows switching from one camera to another.
sync roll Vertical rolling of a picture caused by switching from remote to studio, thereby momentarily losing synchronization. Also noticeable on a bad video tape edit.
synchronization The process of keeping the electron beam of the television picture tube in step with the scanning beam of the camera tube.
take
1) Signal for a cut from one camera to the other.
2) Motion picture expression, now used in television recording. Good take, the successful completion of the recording of the show or part of the show; bad take, unsuccessful recording.
take-up reel A reel onto which the tape is wound during the forward movement of the tape.
talent Collective name for all television performers and actors.
talkback Speaker system that connects the control room with the studio.
tally lights Small red lights on the camera, usually visible to both talent and cameraman, which indicate when the camera is on the air.
tape guides Rollers or posts used to position the tape correctly along its path on the tape transport.

target The control on a camera which affects the sensitivity of the faceplate of a television camera tube.

TD Technical director, usually does the video switching during a telecast.

tearing A term used to describe a picture condition in which groups of horizontal lines are displaced in an irregular manner.

TelePrompter ® Brand name of a mechanical prompting device. Paper roll with copy is mounted in front of the camera, easily visible to the talent.

tempo Speed of individual show segments within the over-all show pace.

terminator Passive electrical device used to deliberately stop the output signal of some piece of apparatus.

tertiary movement Movement created by a sequence of shots from two or more cameras. Also see primary movement and secondary movement.

test pattern A printed card displaying a series of charts, graphs, wedges, and gray scales used to determine a television system's resolution and to aid in picture alignment.

tighten Alternate term for zoom-in.

tilt To move the camera lens up (tilt-up) or down (tilt-down) causing the camera body to tilt.

time base error A term applied to picture instability in video tape playback. The three major mechanical factors which affect time base stability are drum velocity, tape velocity, and tape tension.

titles Any graphic material shown on camera. More specifically, studio title cards.

tone
1) Strictly speaking, a sound having one definite frequency. The term is now often applied to a more complex sound having a constant fundamental frequency.
2) A pure color hue with white or black added.

tongue A complex camera movement combining a dolly out and pedestal up (or the reverse) in one sweeping motion.

transfer characteristic The TC of a camera is the relationship between changes in the input level and changes in the output video level.

traveler A large curtain, similar to a theater curtain, which opens horizontally from the middle or from one side.

Trinicon ® A new type of television pick-up tube developed by the Sony Corporation which utilizes a "one-gun" design.

Trinitron ® A new type of television picture tube display design developed by the Sony Corporation utilizing a "one-gun" principle.

truck To move the entire camera assembly left or right relative to the direction the lens is pointing. The command for this movement is truck left or truck right.

two-shot Framing that includes two people or objects.

u **UHF** Abbreviation for ultra high frequency.

unit set Standardized interchangeable scenery.

v **VDA** Abbreviation for video distribution amplifier.

vectorscope A special type of television monitoring device which electronically displays the color phasing information present in a color television signal.

velocity Rate of change of position expressed in terms of the distance travelled in unit time, e.g., cm/sec. A velocity compensator is a device which keeps the rate of movement of video tape passing across the heads at a constant, desired speed.

VHF Abbreviation for very high frequency.

video Visual portion of a TV Program.

video engineer Person who controls the camera pictures before they are sent on the air; also called the shader.

video frequency The frequency of a signal which conveys picture information. It is the range obtained from scanning by a television tube. It does not include provision for sound (audio) components.

video gain The control on a television camera used to adjust the amplitude of a video signal.

video tape recorder A device capable of recording both the audio and the video signals of a television production on a special magnetic tape which can be played back to reproduce the entire program.

vidicon camera A TV camera of less sensitivity than a Plumbicon. Adequate for most instructional closed-circuit requirements.

viewfinder Small television set on top of the camera (or built-in) in which the cameraman can see the picture he is photographing.

VT Abbreviation for video tape

VTR Videotape recording, or video tape recorder.

w **walk-through** Type of television rehearsal, usually preceding the camera rehearsal, where production and engineering crews and talent briefly walk through major actions.

warm-up Getting the studio audience in the proper spirit, usually done by entertainers, musicians, or comedians.

waveform monitor Abbreviated WFM. A special type of television monitoring device which electronically displays the video picture, except all aspects of color phase information.

white-peak clip White-peak clip is a television camera control which stops the camera from accepting any signal stronger than a pre-selected level.

wing it To follow un-scripted or un-rehearsed action.

wipe One screen is gradually replaced by another. Both scenes receive full exposure during the transition. Many stock wipes are generated by special effects generators.

writing speed The velocity with which the continuous train of signal information is laid down on video tapes as it passes across the video heads. The new IVC 9000 2" Helical Scan® VTR format, for example, has a tape speed of 8" per second, but a writing speed of 1,500" per second.

x **XCU** Extreme close-up. Same as ECU.

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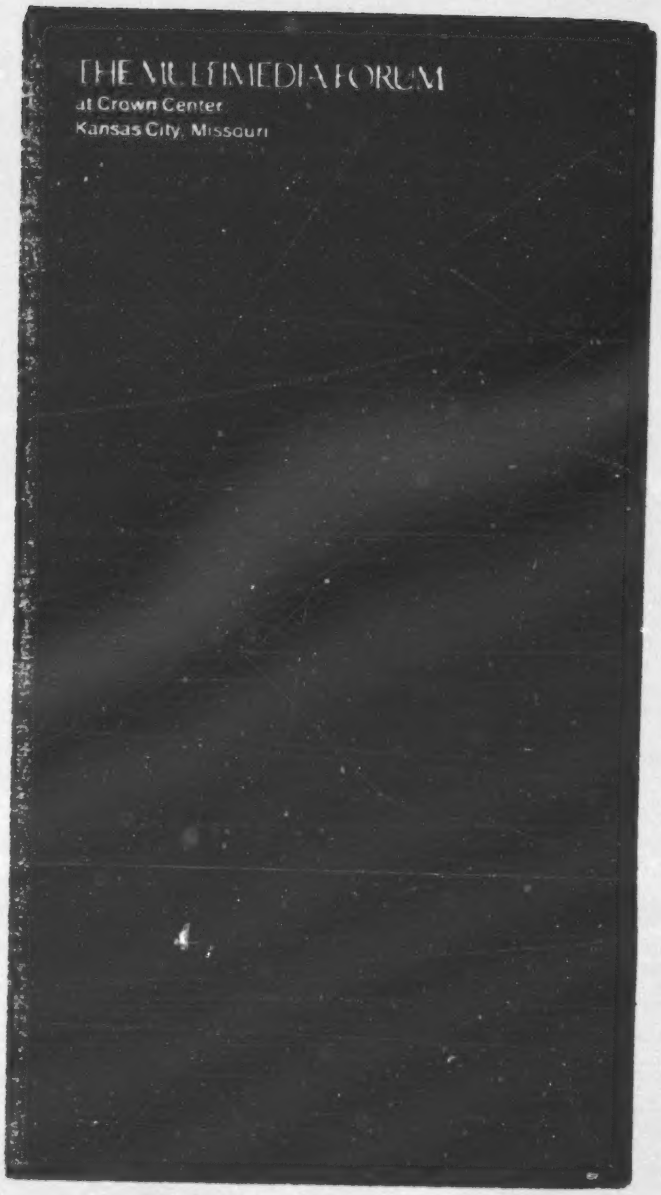
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